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# MODERN LANGUAGE NOTES.

Baltimore, June, 1901.

## PHONETIC NOTATION.

THE necessity of representing sounds by letters involves the selection of a set of signs that will indicate unmistakably what are considered to be single sounds. Such phonetic notations are approximated by several languages, the Italian, Japanese, German, etc. In other languages, like the French and English, the system is seriously defective.

A phonetic notation should be based on an attempt to get one distinctly special sign for each sound, or group of sounds, retaining as many letters as possible in their most usual applications in the majority of languages. The attempt should also be made to avoid, as far as practicable, letters that suggest wrong sounds.

A fundamental requirement is that of ready availability. No system can be generally adopted unless it can be readily set up in any large printery. The presence of even one character not found in the type-founder's catalog makes the system practically impossible; it is too much to ask that new types shall be moulded or that types be broken for a single occasion.

The letters and symbols that regularly appear in the usual font of type are given in the following list with the approximate relative number of each beside it.

a 8500	r 6200	á 100
b 1600	s 8000	é 250
c 3000	t 9000	í 100
d 4400	u 3400	ó 100
e 12000	v 1200	ú 100
f 2500	w 2000	à 200
g 1700	x 400	è 100
h 6400	y 2000	ì 100
i 8000	z 200	ò 100
j 400	& 200	ù 100
k 800	fi 500	â 200
l 4000	ff 400	ê 200
m 3000	fl 200	î 100
n 8000	ffi 100	ô 100
o 8000	ffi 150	û 100
p 1700	æ 100	ä 100
q 300	œ 60	ë 100

ï 100	3 1100	Y 300
ö 100	4 1000	Z 80
ü 100	5 1000	Æ 40
ā 100	6 1000	Œ 30
ē 150	7 1000	A 300
ī 100	8 1000	B 200
ō 100	9 1000	C 250
ū 100	o 1300	D 250
ā 100	\$ 100	E 300
ē 150	A 600	F 200
ī 100	B 400	G 200
ō 100	C 500	H 200
ū 100	D 500	I 400
ç 100	E 600	J 150
ñ 100	F 400	K 150
, 4500	G 400	L 250
; 800	H 400	M 200
: 600	I 800	N 200
. 2000	J 300	O 200
- 1000	K 300	P 200
? 200	L 500	Q 90
! 150	M 400	R 200
' 700	N 400	S 250
* 100	O 400	T 320
† 100	P 400	U 150
‡ 100	Q 180	V 150
[ 150	R 400	W 200
100	S 500	X 90
§ 100	T 650	Y 150
( 300	U 300	Z 40
¶ 60	V 300	Æ 20
1 1300	W 400	Œ 15
2 1200	X 180	

The additional accented letters that are generally on hand in small quantities in the usual sizes in both Roman and Italic in a large printery are ā ā ō ū ø č ě ř ň ř š ť' ý ž. German and Greek are also generally on hand. The molds of these characters are present in most type-foundries and any quantity of the type can be obtained upon order.

The letters in a notation for *ordinary* use must be limited to those of the regular alphabet and such new characters as may be derived from them. A well selected system with these limitations is immediately available anywhere for any amount of printing.

Where the demands on the printery may be more special and various, as in specimens of

phonetic notation in a work printed in the ordinary characters, the notation may be enlarged to include any of the accented letters, superscripts, subscripts and symbols found in the type-founder's catalogs. The number of accented letters carried by the printer is steadily increasing and new ones would probably be added for phonetic notation provided such a notation could first secure general adoption by conforming to the present possibilities.

In preparing the following list of letters I have tried to make it conform in every practicable way to the notation of the "Association Phonétique Internationale;" it may be regarded as a revision of that notation with mainly such changes as are needed to make it practically available. Students of language are deeply indebted to Dr. Passy for his work toward phonetic uniformity; it is to be hoped that the notation which has been developed under his care can be so modified as to be universally acceptable to all who approach the matter in a profitable spirit of compromise. I have felt compelled to avoid as far as possible the use of letters in such a way as to suggest to the American ear a wrong sound; for example, the notation *jard* for *yard* involves an almost irresistible association of the word *jarred*. In this attempt at adaptation I have been greatly aided by suggestions and criticisms from Mr. E. H. Tuttle, of New Haven.

The reasons for the selection of most of the characters will generally be apparent without special explanation. Both Roman and Italic forms for the lower case letters are available. The : indicates "long;" the small capitals indicate "strong." The key-words indicate the usual American pronunciation; the Bostonian pronunciation differs considerably and the English widely.

When several characters are given in the list for the same sound, the first is the one regarded as the best for scientific purposes. Such a type may not be numerous enough for its use in a work exclusively in phonetic notation; a thoroughly available substitute is then given in [ ].

#### AMERICAN SOUNDS.

- a,—ah (a:).
- v,—pat (pʌt).
- d, [ɹ],—halt (hɒlt).

- b,—bat (bʌt).
- d,—din (dɪn).
- ð, [dʰ],—then (ðɛn or dʰɛn).
- ɛ, [ɛ]—let (lɛt).
- e,—pate (pɛ:t).
- ə,—escape (ɛskɛ:p).
- f,—fat (fʌt).
- g,—good (gʊd).
- h,—hat (hʌt).
- i,—fit (fɪt).
- ɪ,—feet (fɪ:t).
- j,—you (jʊ:).
- k,—cook (kʊk).
- l,—long (ld:ɹ).
- m,—mat (mʌt).
- u,—pert (pu:t).
- n,—noon (nu:n).
- ŋ,—sing (sɪŋ).
- o,—note (no:t).
- p,—pole (pɔ:l).
- r,—trilled tongue r.
- ʌ,—untrilled tongue r.
- s,—seal (sɛ:l).
- ʃ, [sʰ],—shun (ʃʌn or sʰʌn).
- t,—tin (tɪn).
- θ, [tʰ],—thin (θɪn or tʰɪn).
- u,—put (pʊt), pool (pu:l).
- v,—vat (vʌt).
- ɹ,—but (bʌt).
- w,—we (wɛ:).
- z,—zeal (zɛ:l).
- ʒ [zʰ],—vision (vɪʒn or vɪzʰn).
- undetermined vowel.

#### ADDITIONAL FOREIGN SOUNDS.

- a,—Fr. rat (ra).
- a<sup>n</sup>,—Fr. banc (ba<sup>n</sup>).
- d<sup>n</sup>,—Fr. bon (bɒ<sup>n</sup>).
- β, [bʰ]—Span. saber (saβer), Germ. zwei (tsβai), bilabial sonant fricative.
- ɸ,—Germ. ich (ɪɸ).
- v<sup>n</sup>,—Fr. bain (bɛv<sup>n</sup>).
- ɸ,—Jap. Fuji (ɸuʒi), bilabial f.
- ʒ,—north Germ. lagen (laʒn).
- ɣ,—Fr. lui (lɛɣ).
- ʒ,—Russ. syn (sɪn).
- ɣ<sup>n</sup>,—Port. fim (fɪ<sup>n</sup>).
- ɣ,—Germ. ach (aɣ), Greek χ, Russ. x.
- ʎ,—Ital. gl, Span. ll, Port. lh.
- ñ,—Span. ñ, Ital. gn, Fr. gn as in rɛgne.
- œ,—Fr. seul (sœl).

*œ<sup>n</sup>*,—Fr. un (*œ<sup>n</sup>*).

*ö, ø*,—Germ. *ö*, Danish *ø*.

*ɛ*,—uvula *ɾ*.

*u<sup>n</sup>*,—Port. um (*u<sup>n</sup>*).

*ü*,—Germ. *ü*.

*y*,—Danish *y*, Fr. *u*.

*ʕ*,—Arab. "ain."

*ħ*,—Arab. "ha."

*ʕ*,—Arab. "he."

*ʔ*,—glottal catch, Germ. an (*ʔan*).

#### MODIFICATIONS.

*ː*,—preceding vowel lengthened.

*ʰ*,—aspiration of preceding sound.

*◌̥*,—surd, or devocalized, form of preceding sound.

*◌̣*,—sonant, or vocalized, form of preceding sound.

*◌̤*,—tongue more advanced.

*◌̥*,—tongue more retracted.

*◌̦*,—mouth more open.

*◌̧*,—mouth more closed.

*◌̨*,—lips more rounded.

*◌̩*,—lips more closed.

Superior letters,—modification of the previous sound in the direction of the sound indicated, foxes (*fäksieʒ*).

Superior figures,—relative duration, nut (*nat*), note (*not*).

Inferior figures,—slightly different forms of the same sound as defined on each occasion; thus *t*<sub>1</sub> (interdental), *t*<sub>2</sub> (apical prealveolar), *t*<sub>3</sub> (apical alveolar), *t*<sub>4</sub> (cerebral), *t*<sub>5</sub> (dorsal alveolar), etc., to denote different forms of *t*.

Large letters,—strong sounds, bother (*bÄðə*).

Small letters,—weak sounds, now (*na<sub>n</sub>*, say *sei*).

*ð, ρ, σ, τ*, etc.,—forms with upturned tongue, used only when considered necessary.

#### COMPLEX SOUNDS.

*ʃ=ɪʃ*,—chair (*ʃva=ɪʃva*).

*ʔ=ɪʔ*,—joy (*ʔdi=ɪʔdi*).

*m=ɪw*,—which (*mɪʃ=ɪwɪʃ*).

#### REMARKS.

*a, a*. This is the notation of the Assoc. Phon. Int. When the notation is Roman, a broken *d* must be used for *a*. The difficulties occur mainly in printing French in Roman letters. English has only the first of the two

sounds. When it is necessary to print English in Roman letters, a may be used for *a*.

*d, ɔ*,—The combinations *A<sup>o</sup>, A<sub>o</sub>, Ä, d* for this sound have long been in use. The supply of types for the Swedish *d* is rather limited. The *ɔ* of the Assoc. Phon. Int. seems repulsive in English owing to its association with *c*.

*ε, e, ə*. Without entering into the midst of the utter disagreement of phonetic writers on these sounds it will probably be sufficient to say that *ε* is the usual American short *e*, *e* the similar long vowel, and *ə* the common very short indistinct vowel sometimes called the indefinite vowel. The first type is the Greek epsilon [for which turned *3* may be used]; it is to be highly recommended on account of its legibility.

For capitals only the form *E* is available; the solution seems to lie in using *E* as the capital of *ε*, *E<sub>2</sub>* as that of *e*.

*g, ʒ*. This corresponds to the most general usage of *g*; the turned *g* for the German sound in *lagen* is appropriate. The corresponding letters of the Assoc. Phon. Int. are not in any font.

*j*. The letter *j* for this sound is objectionable on account of its constant use in English (as in *judge*), French (as in *juge*), and German (as in *Jahr*), for sounds that differ from each other. I might suggest the inferior *i* to avoid this objection and also to suggest the *i* with which it is practically identical. The *j* is used by the Assoc. Phon. Int.

*r, ɹ*. In the usual American pronunciation the *r* is weak or lacking. The *r* may be heard in an effort to speak a word like *arrow* with a distinct *r*.

*ʒ, s'*. The Slavic *ʒ* has been widely used but occurs only as a special accented letter; it may be replaced by *s'* when necessary. The sign of the Assoc. Int. Phon. is unavailable.

*θ, t'*. This sound of *th* in *thin* is best indicated by the Greek *θ* or the Icelandic *þ*. Its great frequency in English requires a numerous type and may make it necessary to use *t'*.

*ž, z'*. The Slavic *ž* has been much used. The *z'* corresponds to *ž, d', s'*. The symbol *g* has been adopted by the Assoc. Phon. Int.

When the object is not to record the peculiarities of special persons, the vowels

used in distinct speech should be retained; thus the word *resident* would be regularly written *æezidnt*, and the form *æez dnt* used only for an actual speech record where the vowel was indistinct.

o. The devocalized sound generally resembles a form for which there is already a letter, but it is not identical with it. Thus Danish *d<sub>o</sub>* is a devocalized *d* resembling somewhat, but not completely, a *t*. Wholly or partially devocalized sounds occur in all connected speech.

\*.—Sonant forms of usually surd sounds occur in connected speech. Thus a vocalized *h* has been found in words like *aha* (*ah<sub>h</sub>a*), a vocalized *k* in *aka* (*ak<sub>h</sub>a*).

ɹ, ɻ, ɰ, ɱ, ʒ, ʁ. These six signs are for corresponding ones of the Assoc. Phon. Int. which are not to be found in the typefounder's catalog.

*Large letters.* These may be used to mark sounds that are in any way emphatic. The strength may arise from intensity, length or pitch. The ear cannot be relied upon to distinguish between these factors.

*Inferior letters.* When it is necessary to indicate the weakness of a sound, this method may be used as the opposite of that for strength. The weakness may arise from shortness or faintness. It is perhaps not necessary to distinguish between the two except in indicating the results of measurements; in this case smallness may indicate faintness and the superior numeral may indicate relative length.

β. This is a sound resembling both *b* and *w*, produced by closing the lips more than for *w*, but not completely as for *b*.

*a<sup>~</sup>, ð<sup>~</sup>, æ<sup>~</sup>, w<sup>~</sup>.* Types with the tilde over the vowel would be preferable, but *ã* and *ø* are the only accessible ones.

*Melody markings.* It is often important to indicate the general melody of sounds with their variations of length, intensity and pitch. This may be done by using "piece accents" above them. The degrees of length are indicated by the number of marks, ' ' ' ' , etc.; the degrees of intensity by the heaviness of the marks, the variations in pitch by the height above the letter, ' ' ' ' , etc.

*Use of the notation.* In indicating the peculiarities of an individual pronunciation the various methods may be all employed. Thus, various pronunciations of *hair* would be indi-

cated by *hva, hv.i, hvr, hvd, hvρ, hv:t, hʋ:ρ, Hvr, hvρ, vr*, etc. The finest details can be expressed only by giving speech curves and measurements.

In writing phonetically for the purpose of communication, however, all individual peculiarities should be suppressed as far as possible. It is perhaps advisable to use forms that suggest the usual printed spelling even when those forms are the rarer ones; in reading print the eye pictures are the most important parts of the words, and it is a serious matter to throw these away or to have them irresistibly suggest sounds not intended. Anything that can be done as a compromise to the well-founded prejudice in favor of established eye-forms will aid in the spread of a notation.

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#### PARALLELS BETWEEN SHAKESPEARE'S *Sonnets* AND A *Midsummer Night's Dream*.

THE verbal composition of *A Midsummer Night's Dream* is very remarkable, perhaps almost as remarkable as the original and peculiar composition of the imagery and poetry of the play. The diction in its various parts is as diverse as the conditions of 'human mortals' may be said to differ from those of supernatural propagation. This divergence has its origin in the nature of the play. The characters, incidents, and settings of the play belong to three separate worlds. The first is represented by Theseus, Hippolyta, and the Athenians, the courtly, chivalric world; the second, by Oberon, Titania, and their fairy attendants; the third, by the stupid Bottom and his fellow tragedians. Each of these three worlds has its own language; and the language of the Athenians, in their courtly, chivalric environment, is the only one that has any connection with the diction of the *Sonnets*. Here the conceits and the phraseology in which they are couched have something in common.

In the editions of the *Sonnets*, by Messrs. Dowden and Rolfe, the text has been frequently explained by references from *Midsummer Night's Dream*, but these illustrations are